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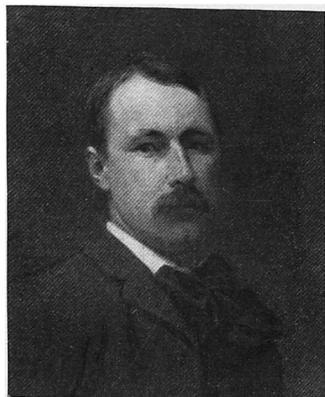


BRUSH AND PENCIL

VOL. IV

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No. 2



PORTRAIT OF C. H. HAYDEN, DETAIL
FROM A PAINTING BY E. H. BARNARD
SALON, '88



PORTRAIT OF E. H. BARNARD
BY HIMSELF

COMPANION ARTISTS

Among the best of Boston's artists are Edward H. Barnard and Charles H. Hayden, who are so associated by ties of friendship that naming one, it is simply natural to name the other. They are known as a modern edition of Damon and Pythias. According to the usual formula it would be proper here to say they were boys together, but that is not the fact, for Mr. Barnard was born in Belmont, and Mr. Hayden in Plymouth. Massachusetts claims both as hers by birth and by ancestry. Their forebears have been associated with the State for several generations.

The friendship of the two men began while they were students with John B. Johnston, to whose spirit the art atmosphere of Boston owes much. Both worked at the Art Museum, and since those student days of 1876 have continued to study and to work together. There is a certain ideality to this long friendship that, it seems to me, explains a poetic quality in their paintings. What one sees in the world depends upon the soul of the gazer. One sees only mud, while another sees in its stead the rose that springs from it.

Mr. Hayden spent three years at the Art School; Mr. Barnard four. After their course there both were employed in the study of designs for stained glass and decoration, during which period their brushes lay idle save for hours now and then.

Paris is the Mecca of all art students, and after these eight years of work at home, Mr. Barnard and Mr. Hayden went the way of all ambitious students. They entered Julien's and studied under Boulan-



CONNECTICUT HILLSIDE, BY C. H. HAYDEN

ger and Lefébre, afterward with Colin. During the summers they roamed about the outskirts of the city and threw in their lot with that of Charles H. Davis who was living in the country. That was an idyllic sort of life, and the three nature lovers, each of whom pictures her in a different way, profited by their discussions, though none came to see with the others' eyes. There is a distinct individuality in the work of the three. Akin as it undoubtedly is, the style of each is his own.

During his earlier days Mr. Barnard did much portrait painting, and the salons of 1888 and 1889 included portraits by him. The

likenesses of himself and of Mr. Hayden in this number are from portraits painted by Mr. Barnard, and are so excellent in their quality of life-likeness and in handling that one feels it a cause of regret that he has given up this way of using his brush. Mr. Barnard catches the personality in figures as in "The Little Worker." The little maid is drawn with a sympathetic comprehension of the child nature. It is a study in grays. The picture exhibited in the Paris Salon of 1889,



LOOKING OVER THE OAKS, BY E. H. BARNARD
SECOND JORDAN PRIZE, BOSTON, NOVEMBER, 1894

"A Pastime of the Middle Ages," was bought by Mrs. Corlis, of Providence.

Mr. Barnard's work is characterized by sensitiveness and subtle atmospheric effects. It grows on one. It does not catch the eye by tricks with brush or color, but affects one as nature herself does. The more one studies the better he likes it, while it has the restfulness that a quiet nook suggests to the weary.

"Looking Over the Oaks" was one of the prize winners at the Jordan Gallery in Boston. Its values are specially good. Mr. Barnard's skill in treatment of nature is shown in the contrasting pictures, "A Study in an Orchard" and "A Summer Rain." In the former

there is the feeling of sunshine through the entire picture, while the latter has that grayness that makes the rainy day of New England so beautiful. The spirit of these pictures is realism pure and simple, though their treatment is impressionistic. The charm of "The River Weeders" is its human element, the same that makes Mr. Barnard's portraits so attractive. There is life in every figure and the play of light and shadows on the water is lovely, though there is simply a hint of it in the reproduction. "The Study of Wild Apple Trees," with its rocks, is particularly good in its tone, and the picture carries

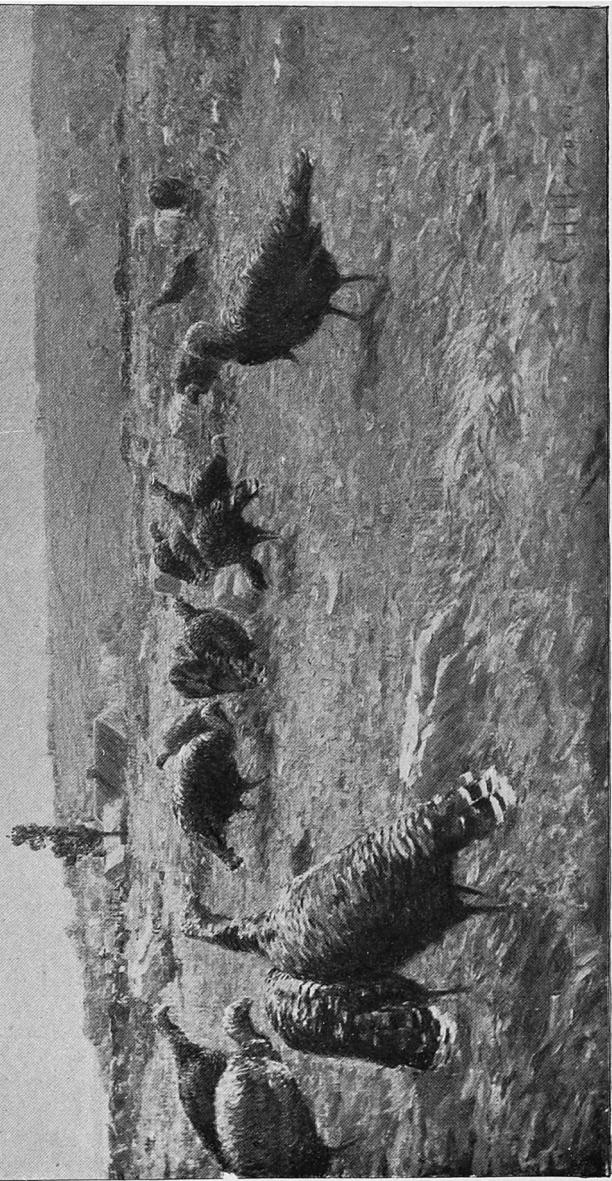


RIVER WEEDERS, BY E. H. BARNARD

a suggestion of New England sturdiness. At the Philadelphia exhibition is one of Mr. Barnard's landscapes, "Haystacks," which has received the highest praise for original treatment and excellence.

Mr. Hayden exhibited in the Paris Salon of 1889 and the Universal Exposition of the same year, receiving honorable mention. His pictures have also been exhibited at the World's Fair, at the Society of American Artists, in New York, and at the Philadelphia Academy. The Boston Art Club bought one in 1891.

Mr. Hayden returned to America in 1889. Soon afterward he assisted Mr. Barnard in decorating a church in Salem. For a time he had a studio in Boston, but now he is occupying a building on the estate in Belmont which is also his home. It is a beautiful place on



THE TURKEY PASTURE
BY CHARLES H. HAYDEN
JORDAN PRIZE, BOSTON MUSEUM OF THE FINE ARTS

the summit of a high hill, and from his door one gets a view that is an inspiration to any painter of nature.

In summer Mr. Hayden goes to Mystic, Conn., which has been the scene of many of his pictures. "The Turkey Pasture," which won first prize at the Jordan Art Gallery, and was presented to the Museum of Fine Arts, is one of them. Note the fall of the sunlight on the plumage of the fowl. In the distance are rolling hills and the



BERKSHIRE, BY C. H. HAYDEN

blue sea. Mr. Hayden likes the sea for a background and uses it in several of his canvases.

Mr. Hayden is an animal painter of no mean quality. Could there be more characteristic drawing of cattle than in the picture of the "Cows Coming Down the Hillside," or in the "Smoky Day," or in "A Gray Morning?" The painting, "Dogs with Fox," is full of spirit, and in pose and color is true to life. Mr. Hayden seems to have an insight into the idiosyncrasies of animal nature.

Mr. Hayden has a sweetness and softness of color which belong to the man and to the subject, and losing which his pictures lose much in values. In "A Smoky Day" the background is the sea with its beautiful blue, at the left are hills whose base the waters wash; the foreground of grass showing streaks of sandy soil, the deeper tints added by the cattle in the middle ground make a perfect

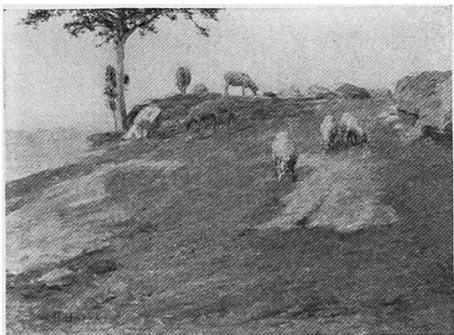
color scheme. The exquisite delicacy with which Mr. Hayden renders clouds is shown in a "Connecticut Hillside," where one can almost see the clouds move as they do on a summer day. The hillside itself

is a study in greens, enlivened by the houses dotted here and there, and deepened by the shadows. The composition and coloring of "A Quiet Day" please most persons. It has much about it of charm, but it is less distinctively the work of the artist's hand and brain than is "From the Hill Tops." This is a good picture to study to understand his method of using light and shade, and to gather his ideas on composition.



CHATHAM BAR, BY E. H. BARNARD

Mr. Hayden and Mr. Barnard both are, to the same extent, a law to themselves in composition. They believe that a landscape should not be so constructed that in looking at the picture one seems to see it all, but so that one finds therein a part of the great whole that lies without the frame. If he is one whose view is bound by rules he may sometimes find this a fault, but if he will put himself in touch with the artist he will feel that the artist, like nature, has put before him a scene which, beautiful in itself, is but part of that beautiful whole of which it is a promise. DORA M. MORRELL.



SHEEP PASTURE, MYSTIC, CONNECTICUT
BY C. H. HAYDEN